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DETAIL OF A TERRACOTTA STATUETTE
OF THE DIADOUMENOS

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CONTENTS

	PAGE
Front Cover Illustration: Detail of a Terracotta Statuette of the Diadoumenos	249
The Giovanni P. Morosini Collection	250
A Greek Terracotta Statuette	250
An Exhibition of European Fans	252
A Gift of Lace	255
The Elsberg Collection of Costumes	256
An Elizabethan Glass Panel	257
A Philadelphia Lowboy	259
Notes	262
The Washington Bicentennial Exhibition—A Staff Honor—Membership—Errata—A Tondo from the Workshop of Mino da Fiesole—Bequests and Gifts—Reception and Private View of the Friedsam Collection—The Centenary of the Trumbull Gallery—Christmas Gifts—A Collection of English Stair Balusters—A Pair of Charles II Chairs	
List of Accessions and Loans	265
Exhibitions and Lectures	266

THE GIOVANNI P. MOROSINI COLLECTION

The special showing of the Giovanni P. Morosini Collection, bequeathed to the Museum by Giulia P. Morosini as a memorial to her father, which was to open on Friday, December 9, 1932, as announced in the November issue of the BULLETIN, has been postponed. It is hoped, however, that arrangements for the exhibition may be completed by next spring or early next summer.

A GREEK TERRACOTTA STATUETTE

A famous Greek terracotta¹ has been purchased by the Museum and placed this month in the Room of Recent Accessions (illustrated on page 253 and the cover).

It is an ancient reproduction, a little less than a quarter life size, of the Diadoumenos of Polykleitos, the youth tying a fillet round his head, one of the most celebrated statues of antiquity, which is referred to by Lucian as "the beautiful," and by Pliny as "famous for its price, 100 talents."² The original work by Polykleitos was of bronze and long ago disappeared. It is known to us in a number of life-size marble copies of Roman date, two small bronzes, and this terracotta. Our statuette is valuable, therefore, not only intrinsically, as a work of unusual charm and beauty, but because it helps us to visualize a famous statue by the great Argive sculptor Polykleitos.

The statuette is not a recent discovery but has been known for about fifty years. It was first published in the *Journal of Hellenic Studies* in 1885,³ when it was owned by W. R. Paton, who had acquired it in Smyrna. Subsequently it passed into the possession of the late Carlos Blacker of England, from whose widow the Museum purchased it. During the last ten years or so it was exhibited as a loan in one of the galleries of Greek terracottas in the Louvre

¹ Height as preserved 11½ in. (29.2 cm.). The height given in earlier publications is 29.5 cm. The statuette is hollow, having been made in a two-piece mold; the joints are still visible on the inside at the breaks on the wrists. The statuette was found broken in a number of pieces (as shown in Winter, *Die Typen der figürlichen Terrakotten*, vol. II, p. 383) and was put together with a few missing parts restored. The most important of these restorations—a piece on the right side below the serratus magnus muscle and at the back on the right shoulder blade—were anatomically incorrect and in marked contrast to the beautifully modeled ancient portions. We have therefore removed them and substituted others copied from the Diadoumenos of Delos, of which the Museum owns a cast. In this reconstruction we have had the kind help of Paul Manship. There are no repairs in the head, which is intact including the nose.

² About \$115,000, paid of course in Roman or late Greek times.

³ Vol. VI, pp. 243 ff., pl. 61, by A. S. Murray. Since then it has been referred to by many scholars and occasionally illustrated.

and there won many admirers. Here in New York it will doubtless be equally popular.

The statuette represents a youth in a singularly harmonious pose. He is standing in an easy attitude, his weight on the right leg, both arms raised to tie a fillet round his head. The missing portions—the hands and the legs from below the knees—can be reconstructed from the Madrid, Vaison, and Delos statues,⁴ the hands as loosely clasping the band,⁵ the left leg placed sidewise and backward. The date of Polykleitos's Diadoumenos was about 425 B.C., twenty-five years or so later than his Doryphoros, the youth holding a lance. In the Diadoumenos the pose is freer and more animated, the whole effect softer than in the Doryphoros, the change in style being probably due to the influence of Attic art. The maker of our terracotta has tried to soften still further the square build and sturdiness of the Polykleitan type. He has made the body longer, the curves of the pelvis and of the frontal ridge of the thorax deeper, the head less square, the neck not so short, thus giving greater grace to the figure; and he has changed the eyes, making the under lid less prominent, the upper one less wide, imparting thereby an expression of tenderness. In other words, he has retained the rhythmic composition of Polykleitos and added the softer elements introduced by Praxiteles and Lysippos in the fourth century. Moreover, he has taken his own material into consideration, rounding the sharp edges in the lips and eyelids of the bronze original and changing the crisp ringlets to an impressionistic rendering more appropriate to his clay medium.

Compared, therefore, with the marble statues of the Diadoumenos, which are more or less faithful copies of the original bronze, our terracotta is a free rendering. Whereas the marbles were copied mechanically with the pointing process, presumably from a plaster cast⁶ of Polykleitos's

⁴ In the statue from Delos the legs are preserved, in the Madrid one the left hand, in the Vaison one part of the right hand.

⁵ Presumably added in metal, perhaps gold, since the statuette was gilded (see below).

⁶ On this subject cf. Furtwängler, *Über Statuenkopieen im Altertum*, pp. 21 ff. It is of course owing to this mechanical method that Roman

work, the terracotta is a free-hand reproduction on a small scale in which the artist embodied his own taste and conceptions. Thereby the value of the statuette as a document for the style of Polykleitos is impaired; but as a work of art the figure ranks high. The robust, somewhat severe style of Polykleitos has been changed into a more delicate rendering without the unpleasant effect of a hybrid work. The artist of our terracotta shows his greatness in the happy combination he has achieved of two different ideals.

The statuette is not an isolated piece. It belongs to a clearly defined group of terracotta figures found mostly in Smyrna which reproduce famous statues of different periods.⁷ These statuettes are as a rule rather larger than the average Tanagra or Myrina figure; the terracotta is either deep red or pinkish⁸ with a considerable amount of mica in it⁹; the vent hole at the back, so characteristic of Tanagra and Myrina terracottas, is absent; and there are traces of gilding (or of yellow or red as a ground color for the gilding) on various parts of the surface, indicating that the figures were originally gilded all over, apparently in imitation of their bronze models. Our statuette shows all these characteristics. It is pinkish in color (with traces of a grayish incrustation) and contains a good deal of mica; it has no vent hole; and there are remains of an allover gilding (gold on the fillet and yellow¹⁰

full-size copies can be regarded as faithful reproductions of earlier originals.

⁷ Cf. Froehner, *Terre cuites d'Asie de la Collection Gréau* (1886), vol. I, pls. 10, 13, 15, 16; S. Reinach, *Esquisses archéologiques* (1888), pp. 215 ff.; Pottier, *Statuettes de terre cuite dans l'antiquité* (1890), p. 193; Furtwängler, *Masterpieces of Greek Sculpture* (1895), p. 239, and *Über Statuenkopieen im Altertum* (1896), p. 20; Sieveking, *Terrakotten Sammlung Loeb* (1916), vol. II, p. 49; Lippold, *Kopien und Umbildungen griechischer Statuen* (1923), pp. 153 f.

⁸ S. Reinach (op. cit., pp. 219 f.) in his excellent account of these terracottas makes this difference in color the basis for distinguishing two classes. The color is, however, accidental, being due to the temperature at which the clay was fired, greater heat producing a deeper shade of red (see my *Craft of Athenian Pottery*, p. 55).

⁹ Mica, as S. Reinach pointed out, is found in all terracottas from Asia Minor.

¹⁰ Murray (see note 3 above) observed the traces of gilding but not those of yellow.

on various parts of the hair, below the left temple, and on the tip of the left shoulder blade). Moreover, it was bought in Smyrna and so it was presumably found in that neighborhood. But whereas most of the statuettes from Smyrna are mere fragments, the cemetery in which many were found having been plundered in ancient times, our example is comparatively well preserved. It is, in fact, the most important specimen of this highly important group.

Regarding the date of these statuettes there has been much controversy. No evidence is apparently obtainable from excavations, for no datable objects are reported to have been found with any of the figures. Since they reproduce famous Greek statues it is probably best to place them, as Furtwängler did, in the first half of the first century B.C., that is, contemporary with the beginning of the wholesale copying of statues as works of art. Otherwise we must suppose that not only the Diadoumenos but all the other statues represented by the Smyrna terracottas were accessible to these clay workers as originals, or at least as Hellenistic adaptations. This it would be difficult to believe. In the first century, on the other hand, the terracottas take their natural place with the marble copies of that period. Their fresh execution is sufficiently explained by the fact that they were worked free-hand and evidently by great artists.

The purpose of our statuette was probably neither votive nor funerary. It was made rather to be enjoyed as a reproduction of a famous work of art at a time when the products of earlier periods had begun to be regarded as classic. As such it should find equal appreciation in our own day.

GISELA M. A. RICHTER.

AN EXHIBITION OF EUROPEAN FANS

The special exhibition of European fans now on view in Gallery H 19 and to continue through March 26 affords the Museum a welcome opportunity of displaying its large and comprehensive collection. Although a few fans are on permanent exhibition, the greater part, owing to lack of space, must ordinarily remain in storage.

Now for the first time in many years this unusual collection of over one hundred examples may be examined as a whole.

The fan may be defined briefly as a light and nearly semicircular screen usually consisting of a leaf mounted upon sticks. As distinguished from earlier European models which do not open and shut, our pieces are termed folding fans. The painting which generally covers the leaf¹ of skin, paper, or silk is the chief ornament; the sticks, of ivory, mother-of-pearl, tortoise shell, and the like, are often handsomely embellished with carving, but in comparison with the painted leaf are in most cases of secondary interest.

The folding fan is fairly recent in date, and its development may be traced in a general way through portraits in the Museum galleries. Its forerunner is the rigid plumed specimen found in a portrait of Queen Elizabeth (H 362-1),² painted about 1590, and in a Van Dyck painting of about three decades later (V 28-2). The earliest folding fan represented is a rather cumbersome example appearing in a Rembrandt portrait of 1643 (R 28-23). Many Dutch portraits painted later in the century show folding fans which are similar in appearance to those on exhibition. These are smaller and, strangely enough, always shut. From such paintings we can infer how widespread was the use of the fan during the seventeenth century among women of any social pretensions. Eighteenth-century portraits show that the fan continued to be highly popular.

Prints give evidence³ similar to that of paintings. Literature, which also contains many references, mostly romantic, to what the poet Gay calls "the instrument of love," would lead one to believe that fans played upon the emotions as well as the zephyrs in the seventeenth and eighteenth centuries.

¹ Drawings and prints sometimes ornament the leaf.

² The letters and numbers in parentheses are those used in the Museum's Catalogue of Paintings.

³ The Department of Prints possesses an etching by Abraham Bosse of The Gallery of the Palais Royal. It may be dated about 1640. Elegantly costumed men and women are examining folding fans whose leaves are either painted or printed. On a shelf is a box bearing the label "Éventails de Bosse."



TERRACOTTA STATUETTE OF THE DIADOUMENOS

In these two centuries fans found their most perfect and gracious expression. Nineteenth-century examples are generally of inferior quality and are often but anaemic copies of earlier models.

Over half of our fans are from France. This country not only produced the greatest number of fans, but was a source of guidance and inspiration for craftsmen elsewhere in Europe. So much so, in fact, that in describing many of our fans from Italy, Spain, England, Holland, and Germany we may for the sake of convenience designate them in terms of French styles.

Our earliest examples are in the baroque manner of the period of Louis XIV. The decoration is stately and elegant with the subject matter usually derived from literary sources. We find on the leaves such varied scenes as the Feast of Belshazzar, from the Old Testament; the Triumph of Ariadne, from classical mythology; and Rinaldo and Armida, from Tasso's *Jerusalem Delivered*. Fans of the Regency period continue this style of decoration but with perhaps less sumptuousness.

The Louis XV period was characterized by a more delicate and vivacious style, called the rococo. *Fêtes galantes*, *conversations galantes*, and *amusements champêtres* now frequently formed the decoration of the leaf. Generally adaptations of the compositions of celebrated artists, they were admirably suited to the light and graceful motion so characteristic of the fan. Fanciful chinoiserie decorations were likewise highly appreciated at that time, many of them being made in Holland. Subjects based on literature were still in fashion. Of special note is a variant of this kind, a marriage fan which apparently commemorates in classical formula the wedding of Louis XV and Marie Leszcinska. Such fans were used in considerable numbers as presents from an aristocratic bride to her attendants.

During the Louis XVI period a more delicate type of decoration was developed which showed both a lively naturalism and a certain dependence upon the antique. Pastoral subjects similar to those used earlier in the century, together with groupings of personages in gay costumes of the late eighteenth century, were the usual decora-

tion. Such scenes were inclosed within compartments and surrounded by decorative motives sometimes strongly classical in feeling. Contemporary events were also portrayed on fans of this period.

Directoire and Empire fans were sparing in their use of pictorial decoration. Neoclassicism demanded simplicity, and in achieving it fans lost much of their vitality and character. As a rule they were small, painted in monotonous, and decorated with paillettes.

During the thirties fans once more became objects of fashion. The romantic movement, to which their rehabilitation may be directly traced, was also responsible for that characteristically nineteenth-century decoration which consists of genre subjects lush with sentiment. Another type of ornament reveals the antiquarian impulses inherent in the romantic tradition. Some fans were worked entirely in pseudo-Gothic tracery, and others followed closely, sometimes too closely, the examples of the pre-revolutionary periods. Lace and plumed fans were popular throughout the century.

A few unusual types of fan may be mentioned. The *brisé* fan is composed only of sticks, held together at the top by a narrow ribbon. During the first half of the eighteenth century *brisé* fans of ivory were painted with a remarkable varnish—called after its inventor, vernis Martin. They attained a high popularity, which, to judge from the Museum examples, was well deserved. The *battoir* fan differs from the usual type in regard to the sticks, which are few in number but of considerable width. This fan is characterized by extravagant decoration. The lorgnette or opera-glass fan was in fashion at the end of the eighteenth century. Two of our fans of this type have eye-pieces fitted at the rivets, and when opened are completely circular in shape.

The present exhibition owes much to the late Sarah Lazarus, who over forty years ago presented to the Museum a group of rare fans which still forms the bulk of the collection. Another distinguished group was added in 1924 through the bequest of Mary Clark Thompson. A few loans from generous friends supplement the Museum collection.

JOHN GOLDSMITH PHILLIPS.

A GIFT OF LACE

The Museum has received as a gift from Miss Margaret Taylor Johnstone a group of fine laces that represent the best work of the lace maker through many periods.¹ Of these, six pieces have been given in memory of Mrs. James Boorman Johnston.

Among the latter are two barbes of bobbin lace of that rare and beautiful quality achieved by the Flemish worker in the eighteenth century. The first piece is the type sometimes known as Old Valenciennes, but which more properly may be termed Binche. Its pattern of graceful scrolls interlaced with floral forms shows the filmy texture that marks this delicate lace. It has the *fond de neige* grounding that is one of the characteristics of Binche, and with this is combined the *maille à cinq trous* found in many of the Flemish laces. It may be dated early in the century. The second piece (see illustration), of a slightly later period, is pure Valenciennes. Its design is distinctly Flemish, with the flowering vases, butterflies, and detached floral sprays that preceded the French conquest. The ground is the round braided mesh of the early period, and the *toile* is extraordinarily fine and firm, of a quality that required hundreds of bobbins and made of Valenciennes so costly a lace.

Two other barbes of needlepoint, also of the eighteenth century, are the work of French centers. One is point d'Argentan with an ornamental design of shell forms, scrolling leaves, and naturalistic flowers. It has the ground of hexagonal buttonholed mesh that is a distinguishing mark of this lace, and modes, beautifully fine and varied, enrich the pattern. The second piece is point d'Alençon of lovely quality. Tiny

sprigs, outlined with the stiff cordonnet that is a feature of the Alençon fabric, are powdered over a delicate mesh ground, and the ornamental border is composed of small medallions with fillings of alternating lattice and star design.

A collar of Venetian rose point marks the height of the Italian worker's art. It illus-

trates the perfected technique that was attained in the later part of the seventeenth century. The delicate scrolling pattern is outlined with a raised cordonnet. Its miniature flower and leaf forms are ornamented with a variety of fillings and fringed with elaborately designed picots. Decorative brides of the *point de neige* type combine both thorny and looped picots, the latter sometimes in the form of a trefoil.

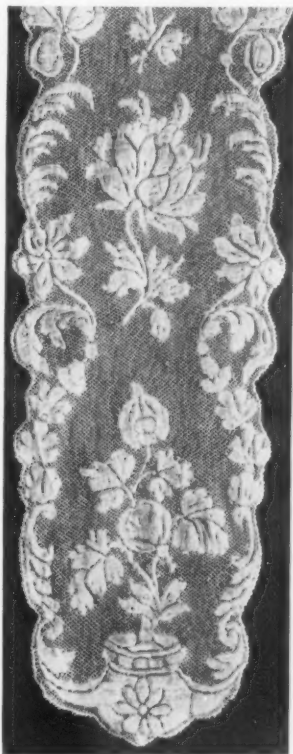
The work of the nineteenth-century lace makers is illustrated by a handsome scarf of Brussels needlepoint on tulle. The design of flowering vases is worked in a fine and even stitch with delicate and varied fillings employed for the details. Cornucopias and graceful floral sprays fill the intervening spaces, and a border of alternating scroll and flower forms completes the pattern.

Also the gift of Miss Johnstone are two charming

borders of eighteenth-century workmanship. One, termed *application d'Angleterre*, shows tiny needlepoint sprays, possibly of Alençon technique, applied on a delicate bobbin mesh ground. The other is entirely of bobbin, a Lille lace with the design worked in heavy untwisted thread in the six-sided ground known as *fond simple*. A line of small square dots surmounts the formal pattern.

FRANCES LITTLE.

¹ Shown this month in the Room of Recent Accessions.



DETAIL OF BARBE OF
FLEMISH LACE

THE ELSBERG COLLECTION
OF COSTUMES

The opportunity was afforded the Museum at the time of the special exhibition of costumes in the early summer to acquire the collection of H. A. Elsberg—a group of costumes of high distinction, gathered by the owner during the course of many years and consisting, with one exception, of costumes of the eighteenth century. The period covered is one of approximately fifty years, from the middle of the century to the Revolution, and there is reflected in these rich and formal costumes the ceremony and pageantry of life at the French court under two successive reigns.

Of the pieces in this collection, fourteen in number, the earliest is a splendid dress of rose-colored brocade, completely typical in every way of the Louis XV period. The stiff corded material is patterned with floral sprays and floating ribbons in polychrome silk and gold. The dress is ornamented, as is customary, with the same material, used in the form of bands to edge the bodice and skirt fronts and as a wide ruffle on the under skirt. The *échelle*, or cascade of ribbons on the bodice, a favorite form of trimming, is in this case a restoration copied after a contemporary painting, and forms a note of contrast to the richly patterned fabric.

A heavy ribbed silk of great dignity, later by a decade, is cut on the same lines, but the floral sprigs of the pattern are diminished in size, and the flowering vine between which they are set foreshadows the narrow stripes that appear at the end of the century. The side bands bordering bodice and skirt are made of precisely laid box pleats, as is also the narrow vest, fastened with small covered buttons. The material is of a type fashionable in 1770, when Marie Antoinette arrived from Austria at the court of France, and the name *dauphine* was given to it out of compliment to the young archduchess.

A child's costume in blue and silver brocade is made with all the sophistication and regard for detail found in the dress of an older generation. It is cut with closely fitting top and wide circular skirt, caught up on the hips with small buttons. Braid is applied in the form of frogs down the

length of the front and on the diminutive cuffs, and attached to the back are two long bands or streamers, designed not impossibly to steady a small wearer's uncertain steps.

Of the costumes of the period of Louis XVI the most distinguished by all odds is the one traditionally attributed to the workmanship of Rose Bertin, dressmaker to the queen. This celebrated *marchande de modes* had been attached in her early days to a house favored by royal patronage. By her skill and her pleasing manner she attracted the attention of the Princess de Lamballe and thus was brought to the notice of the queen. She became in time the fashion authority in Europe, and certain of the magnificent and extravagant creations which she made for her noble patrons appear in published form,¹ with detailed and itemized accounts regarding accessories and ultimate cost. The material of this dress is white taffeta striped in blue with floral motives woven in colored tinsel. The robe is cut expertly on familiar lines, but its glory lies equally in its trimming—wide gauze ruffles, also tinselled, and headed with delicately colored flowers. The charming effect is accentuated by the use of tiny flower-pots made of gauze, whose blossoms are of pearl and tinsel, a decoration related without doubt to the well-known gardening proclivities of the queen. A pale blue silk patterned with a delicately colored floral stripe may be dated late in the eighteenth century, for the fabric is typical of the closing reign of the monarchy, when a prevailing delicacy in taste was coincident with an economic crisis that made for simplicity. In fashion, however, the dress resembles closely the green *dauphine* costume twenty years earlier in date. Pleated bands are used again as edging for the bodice and skirt, though in this case they are padded rather than stitched, and again they are employed in like manner to form the narrow vest. The entire effect is radically different from that of its earlier prototype and presents an appearance of grace and charm.

A beautiful dress of white taffeta is distinguished by the embroidery that forms its

¹ *Galerie des modes et costumes français, dessinés d'après nature, 1778-1787*. New edition. Paris, [1911-1912].

decoration. The material itself is worked with an allover pattern of small floral sprigs, and the skirt and under petticoat are bordered by a decorative design of flowers in polychrome, enhanced by the use of metal thread and paillettes. The bodice, in this case, closes in front, and the pleats at the back are fastened down their entire length, a fashion that came in about 1770.

Similarly cut is a dress of silver brocade, striped and flowered, whose rich fabric would seem to require little ornamentation. The edging of the skirt is elaborately made, however, of bands woven with silver and colored tinsel with which alternate flowers worked in *point de chaînette*, and the whole is outlined with silver lace set with rosebuds. A costume of pink satin, worn by a person small and slender, is a triumph of the dressmaker's art. Its tight-fitting bodice closes in front and it is simply trimmed with the fashionable gauze ruffling and flowers, but the pleats of the skirt are cut with elegance and precision and they are joined to the long pointed back with a perfection that denotes highly skilled workmanship.

Among the men's costumes, all of the period of Louis XVI, is numbered what is perhaps the finest piece in the entire collection. This is a court costume of blue silk, of the utmost magnificence. It is embroidered superbly with silver bullion and colored silks in a design of wheat sheaves and flowers probably after Philippe de Lassalle. The waistcoat of silver cloth is worked in the same pattern, on a slightly smaller scale, and buttons fashioned to conform to the general style of decoration serve as both fastening and ornament.

Two costumes² of mulberry-colored velvet patterned with a small figure on a satin ground are embroidered in bold floral motives in the style of Jean François Bony. The white satin waistcoats show a similar pattern, and the colors harmonize to perfection with the foundation material. A boy's coat of green-gray silk is embroidered in a graceful design of delicate flowers, which is repeated on the white silk waistcoat. The decoration is the same type as that employed for the costume of his elders.

² Consisting in one instance of coat and waistcoat only.

The nineteenth century is represented by one example, a magnificent court train said to have been worn by the Princess de Léon at the marriage of Napoleon and Marie Louise. The material is red velvet lined with white satin and it is embroidered around the border with a design of palmettes worked in gold. The effect is one of great brilliance, contrasting with the subdued tones that marked the century preceding.

The entire collection, formerly shown in the large exhibition hall, is now installed in Gallery H 22.

FRANCES LITTLE.

AN ELIZABETHAN GLASS PANEL

A painted glass panel with a coat of arms, recently acquired by the Museum,¹ is of particular interest because it represents a type of which but few examples have as yet come to light. The panel, which is square, is mounted in a simple molded oak frame and is designed to be hung from one corner. The under surface of the panel is decorated with paint in various colors with a background of silver foil applied by means of a transparent varnish. Though the use of metal foil sets this work apart, strictly speaking, from the painted glass with which the name of the Parisian Jean Baptiste Glomy has been associated, nevertheless as yet no more convenient designation has been found for it than *verre églomisé*.

The Museum's panel was included in the sale, in July, 1932, of the contents of Badmondfield Hall, Wickhambrook, Suffolk, a beautiful Elizabethan house which was for many generations the home of the Bromley family. English work of the period of about 1570, this panel displays the arms of the Killigrew family of Cornwall,² within a heavily scrolled framework. The various divisions of the shield are as follows: quarterly of eight, 1. argent, an eagle displayed with two heads sable within a bordure of the second bezantée (Killigrew); 2. sable, a chevron between three eagles displayed or

¹ Acc. no. 32.105. 11 in. square. Shown in the Room of Recent Accessions during December.

² For the Killigrew genealogy see *Visitations of Cornwall, 1530, 1573, and 1620*, ed. by J. L. Vivian.

(Kentbury); 3. argent, three mascles gules (Arwennack); 4. argent, on a chevron sable between three torteaux as many bezants (Boleigh); 5. azure, on a bend three annulets of the first (not found); 6. argent, a lion rampant gules (Petit); 7. gules, a bend between six lozenges or (Fitz Ives); 8. azure, a bend or, over all a label of three points argent (Carminow).

These arms correspond with those shown

sonne succeeded him in ye same place by the gift of Qveene Elizabeth." His father was John Killigrew, his mother Jane, daughter and co-heir of John Petit of Ardevera. His eldest son, John, succeeded him as captain of Pendennis Castle, married Mary Wolverston of Suffolk, was knighted in 1576, and died in 1584. Basing our opinion on the arms themselves and also on stylistic grounds we may safely assume that the



PAINTED GLASS WITH THE KILLIGREW ARMS
ENGLISH, ABOUT 1570

on a tomb brass on the chancel floor of Budock Church,³ that of Sir John Killigrew and his wife, Elizabeth Trewinnard. This brass is engraved with effigies of Sir John, in armor, and his wife and is inscribed: "Heere lyeth John Killigrew Esqvier, of Arwenack, and Lord of ye Manor of Killigrew in Cornewall, and Elizabeth Trewinnard his wife, he was the first Captaine of Pendennis Castle, made by King Henry the eight, & so continved vntill the nyynth of Qveene Elizabeth at which time god tooke him to his mercye, being the yeare of ovr lord 1567. S^r John Killigrew knight his

Museum's panel belonged either to the Sir John Killigrew who died in 1567 or to his son Sir John, who died in 1584.

So far only three other English heraldic panels of similar technique and decorative detail are known; all date from the second half of the sixteenth century. One bearing the arms of Elizabeth (Talbot), Countess of Shrewsbury (Bess of Hardwick), with elaborate scrolled mantling, dates from about 1570. In 1926 it was lent by the Duke of Devonshire to the Exhibition of Late Elizabethan Arts held at the Burlington Fine Arts Club.⁴ Another panel, with the

³ E. H. W. Dunkin, *The Monumental Brasses of Cornwall*, p. 36, pl. XXXI.

⁴ *Catalogue of an Exhibition of Late Elizabethan Art*, no. 22, pl. XXXVII.

arms of Cordell impaling Clopton and the date 1572, is said to have come from Witchingham Hall, Norwich, the seat of Viscount Canterbury. It now belongs to Sir William Lawrence, Bt.⁵ Probably by the same painter, a third panel, with the arms of Shuckburgh impaling Skevyngton, which was acquired by the Victoria and Albert Museum in London in 1930,⁶ shows in the details of its enframement marked analogies to the preceding example. It is not impossible that this

the problems concerning the sources of its ornament and its probable maker are again emphasized.

The fables of Aesop and La Fontaine were used occasionally as subjects of decoration on mantels and furniture in Philadelphia just prior to the Revolution. Not all of these carvings have as yet been associated with their respective fables in spite of repeated efforts to that end. One of these long unknown subjects may be observed on



FIG. 1. MAHOGANY LOWBOY, PHILADELPHIA, ABOUT 1770

same painter also produced the panel with the Killigrew arms. C. LOUISE AVERY.

A PHILADELPHIA LOWBOY

The recent acquisition of a Philadelphia lowboy (fig. 1) matching in design a highboy (fig. 4) in the Palmer Collection which was purchased in 1918 brings together two superlative pieces of American furniture in the Chippendale fashion. The highboy has rightfully been considered the finest example of this type of furniture so far known, and with the lowboy lately come to notice

the lower drawer of both highboy and lowboy in the form of two birds in a framework of scrolls, flowers, and rocaille that is intercepted on one side by a winged dragon. The theme of this carving can now be identified as La Fontaine's fable of *The Two Pigeons*. The same subject on a mantel block (fig. 3) in Chippendale's *Director*,¹ rather than the engravings after Oudry and St.-Quentin by Fessard² (cf. fig. 2) in 1755 or 1774, undoubtedly gave the carver of our furniture his inspiration. It is evident that the designer of Chippendale's plates in turn saw such fables as *The Mastiff and the Wolf*, *The Fox and the Crow*, and *The Lion*

⁵ H. Clifford Smith, *Proceedings of the Society of Antiquaries*, December 2, 1915.

⁶ F. Sydney Eden, *The Connoisseur*, vol. LXXXIX (1932), pp. 393-396.

¹ Pl. 179. Third edition. London, 1762.

² Jean de la Fontaine, *Fables choisies*. Paris, 1755-1759 and 1765-1780.

Grown Old illustrated in *La Fontaine* before their appearance in the third edition of Chippendale in 1762. Into the representation of the Two Pigeons the Philadelphia carver has introduced a spouting dragon. The same beast appears on the engraved mantels and mirrors of the English designer Thomas Johnson,³ twists itself around chair legs, surmounts bed canopies, china cases, and chandeliers in the engravings of the Director, and disports itself among the foliage of Swan's Designs.⁴ The carving of the dragon signifies nothing more than does the elaboration of two other subjects of *La Fontaine's* in contemporary Philadelphia decoration: upon the Powel House mantel⁵ a lamb shares honors with the dog in *The Dog and His Shadow* and on the highboy formerly owned by Mary Fell Howe, *The Fox and the Grapes* is overshadowed by its ambitious setting. By 1770 the fables from Aesop and other sources by Croxall, L'Estrange, Gay, and Dryden were in circulation in Philadelphia⁶; seven years later local editions of Burton and Dodsley appeared.

No Philadelphia furniture shows the direct sources of its ornament more clearly than do these two pieces, nor are the various elements elsewhere combined with more mastery. The pediment of the highboy is nearer to the engraving of Chippendale (fig. 5) than is any of a large number of contem-

porary pieces whose pediments are derived from the same engraving. The bust of *la Pompadour*, so called because of its French character, appears in two mirror designs of the Director and again in a frame of Johnson's, while the draped urns were taken from the finials of a Chippendale bookcase, cornice, or mantel. The skirting of the base and the carving of the quarter columns follow Swan's details in *A Collection of Designs in Architecture*, and the frets are adaptations from both Swan and Chippendale. Swan's Designs and the third edition of Chippendale's Director were available in Philadelphia between 1764 and 1770.⁷

After a careful study of many impressive examples of Philadelphia Chippendale furniture, there is no question but that our highboy and lowboy are related to a small number of pieces, all associated by touches in the carving that are unmistakably the work of one hand. It is significant that these details are found on no other furniture. The

group includes a set of chairs⁸ originally made for John Dickinson and a wing chair,⁹ the latter an heirloom of the descendants of Benjamin Randolph and reasonably attributed to that craftsman. While the documented chairs of this maker, as is unfortunately true of all labeled pieces of other makers so far known, are comparatively plain, his florid trade card¹⁰ has borrowed a number of flamboyant furniture designs from the books of Chippendale, Johnson, and the Society of Upholsterers¹¹ as an



FIG. 2. ENGRAVING BY FESSARD



FIG. 3. ENGRAVING FROM CHIPPENDALE'S DIRECTOR

³ Thomas Johnson, *Designs for Furniture*. London, 1758.

⁴ Abraham Swan, *A Collection of Designs in Architecture*. London, 1757.

⁵ In the Pennsylvania Museum of Art, Philadelphia.

⁶ The Charter, Laws & Catalogue of Books of the Library Company of Philadelphia, 1764 and 1770.

⁷ Op. cit.

⁸ Two in the Historical Society of Pennsylvania.

⁹ Catalogue of the Reifsnnyder Collection, pp. 231-233. New York, 1929.

¹⁰ In the Library Company of Philadelphia.

¹¹ Fiske Kimball, *Pennsylvania Museum Bulletin*, vol. XXIII (1927), pp. 5-8.

earnest of his capabilities as a cabinetmaker, carver, and gilder in the "modern taste." It is unnecessary to repeat here Randolph's history or to stress his importance, as they

It is apparent that the carving of the skirting and knees of the lowboy, while matching in design those of the highboy, is in lower relief and lacks the nervous spirit



FIG. 4. MAHOGANY HIGHBOY, PHILADELPHIA
ABOUT 1770

are ably recorded elsewhere.¹² If the wing chair can be accepted as Randolph's work, then this highboy and lowboy are from his workshop.

¹² S. W. Woodhouse, *Antiques*, vol. XI (1927), pp. 366-371.

of the latter. This can only be accounted for by the hand of an apprentice who followed the master's work and tried to equal his skill as it was displayed on the central drawer of the lowboy.

The proposal of John Folwell, as set

forth in the Philadelphia edition¹² of Swans' *British Architect* in 1775, to publish a book of some two hundred useful and ornamental designs of household furniture (provided that he received the encouragement of three hundred subscribers at 50 shillings each) is a proof of the enterprise of one Philadelphia cabinetmaker. But Folwell's carving on the pediment of the Rittenhouse orrery,¹⁴ like that of Edward James on his labeled clock case, is inferior to the unexcelled decoration on our highboy. Moreover, a comparison of the profiles of moldings used by these two craftsmen and by Gostelowe and Tufft with the profiles of the furniture under consideration here does not justify an attribution to these cabinetmakers. No case furniture documented by Randolph is known to exist.

¹² In the Library of Carpenters Hall, Philadelphia.

¹⁴ W. M. Hornor, Jr., *Pennsylvania Museum Bulletin*, vol. XXVII (1932), pp. 81-90.

The construction and wood indicate that the two pieces were made as a pair. The bottoms of the drawers are of cedar, the sides are of yellow poplar, and the fronts are fashioned of matching Cuban mahogany figured by a handsome "curl." This wood supplanted the more solemn Santo-Domingo or "Spanish" mahogany after 1750 for the finest cabinetwork, although the meaner Honduras variety continued to find more obscure uses. The tenons of the highboy are longer and narrower than those of the lowboy, but similar discrepancies in the case work of Gostelowe and Savery prove that skilled cabinetmakers were not inconsistent in details of construction.

The brass mounts on both pieces are restorations, taking the place of the wooden knobs attached early in the nineteenth century.¹⁵

JOSEPH DOWNS.

¹⁵ The lowboy is shown in the Room of Recent Accessions this month.



FIG. 5. PEDIMENT OF BOOKCASE FROM CHIPPENDALE'S DIRECTOR, THIRD EDITION

NOTES

THE WASHINGTON BICENTENNIAL EXHIBITION, which had been on view in the American Wing since February 16, closed on November 27.

A STAFF HONOR. On November 12, Henry W. Kent, Secretary of the Board of Trustees, received the honorary degree of Doctor of Art from Brown University.

MEMBERSHIP. At a meeting of the Board of Trustees, held November 21, 1932, the following persons were elected: HONORARY FELLOW FOR LIFE, Joseph Brummer; SUSTAINING MEMBERS, Mrs. Theodore Boett-

ger, Mrs. Arthur Percy Clapp, Miss Elsie R. Marshall, Mrs. L. Victor Roudin. ANNUAL MEMBERS were elected to the number of seventy-one.

ERRATA. In Section II of the November, 1932, BULLETIN, descriptive of the Michael Friedsam Collection, the following changes should be made. On page 38, number 66, line 2, "the well-known Florentine art patron whose portrait was painted by Raphael" should read "the well-known Florentine art patron, the patron of Michelangelo and Raphael." On page 40, number 68, line 21, "formerly in the Still-

man Collection" should read "in the Chauncey D. Stillman Collection," and line 22, "now the property of the Fogg Art Museum" should read "now on loan in the Fogg Art Museum."

A TONDO FROM THE WORKSHOP OF MINO DA FIESOLE. A marble tondo representing

shop of Mino da Fiesole (1431-1484) and was possibly made for a lunette over a tomb monument. It recalls, particularly in composition, a charming tondo by the master himself in the Museo Nazionale in Florence and another in the Kaiser Friedrich Museum, Berlin. In style it is most closely related to the relief² by Mino, or a close fol-



MADONNA AND CHILD FROM THE WORKSHOP OF
MINO DA FIESOLE

the Madonna and Child has recently been placed in Gallery C 21. This fine sculpture¹ was included in the collection of the late Theodore M. Davis, discussed in the supplement to the BULLETIN of March, 1931.

The relief was not published at the time, as it was covered with a brown resinous glaze which was foreign to the mellow tone of old marble and obscured delicate details of the chiseling. The time necessitated by the cleaning also gave opportunity for further study.

The piece may be assigned to the work-

¹ Acc. no. 30.95.105; h. 30 in., w. 25½ in.

lower, in the Hospital of Santo Spirito in Rome.
J. J. R.

BEQUESTS AND GIFTS. The Museum has recently received money from five bequests: \$50,000 under the will of the late William Elliot Baillie; \$2,000 under that of the late J. Christian G. Hupfel; a first payment toward the legacy of \$2,000 from the late Edward Bement; a first payment toward the legacy of \$5,000 from the late Anita M. Linzee; and final payment of

² Michele de Benedetti, *Rassegna d'Arte*, vol. VIII (1908), p. 165.

the very generous bequest from the late Gwynne M. Andrews. Gifts of money are gratefully recorded from Edward S. Harkness, Mrs. Jesse Knight, J. P. McNulty, George D. Pratt, and Mrs. Arthur W. Zeckendorf.

RECEPTION AND PRIVATE VIEW OF THE FRIEDSAM COLLECTION. The special exhibition of the Michael Friedsam Collection, which opened on Monday, November 14, with a private view for Members, will continue through April 9. A reception and a private view of the collection was held for the members of The Merchants' Association of New York and of the Chamber of Commerce of the State of New York on Thursday evening, November 17, from eight until half-past ten o'clock. Addresses were made by William Sloane Coffin, President of the Museum, and Walter Damosch. A symphony orchestra under the direction of David Mannes gave a program of music. The addresses and a part of the concert were broadcast through Station WJZ and associated stations.

THE CENTENARY OF THE TRUMBULL GALLERY. On Saturday evening, October 29, the Gallery of Fine Arts of Yale University celebrated the hundredth anniversary of the opening of the Trumbull Gallery, which was the first separate art museum building connected with a college or university in this country. In 1831 Colonel John Trumbull offered a collection of his own paintings to Yale College, in exchange for an annuity during the remainder of his life and on the understanding that they should be housed in a gallery to be built for them. This building, designed by Trumbull himself in the style of the Classical Revival, was opened in 1832. The Gallery of Fine Arts has now reassembled in two of its rooms almost the identical exhibition of one hundred years ago. At the opening exercises the speakers were Everett V. Meeks, Dean of the School of Fine Arts, Theodore Sizer, Associate Director of the Gallery, and William Sloane Coffin (Yale, 1900), the President of the Metropolitan Museum, who was introduced by James Rowland Angell, President of Yale University.

CHRISTMAS GIFTS. Among the holiday remembrances which may be seen at the Information Desk is a new and especially attractive series of fourteen Christmas cards reproduced in monochrome collotype. The subjects are as follows:

1. The Nativity, woodcut, Rome, 1473 (hand colored); 2. The Adoration of the Magi, woodcut, Rome, 1473 (hand colored); 3. The Nativity, woodcut, German, XV century (hand colored); 4. The Nativity, relief, French, XV century; 5. The Nativity, painted enamel, French, early XVI century; 6. The Nativity, relief cut used in Book of Hours, Paris, 1504; 7. The Nativity, painted terracotta group, style of Rossellino; 8. The Nativity, woodcut by Albrecht Dürer; 9. Virgin and Child, statuette, French, late XIII century; 10. Madonna and Child, painting, Italian School, XV century; 11. Virgin and the Sleeping Child, painting by Giovanni Bellini; 12. Singing Angels, woodcut by Ludwig Richter; 13. Christmas Scene, woodcut by Ludwig Richter; 14. Silent Dawn, painting by Walter Palmer.¹

A COLLECTION OF ENGLISH STAIR BALUSTERS. A collection of seventy-six wooden balusters from English staircases has recently been acquired by the Museum and is shown this month in the Room of Recent Accessions. Sixty-nine of the balusters were obtained by purchase; the remaining seven are a gift from Acton Surgey, Limited, of London. The collection illustrates the development in England of the stair baluster from the late sixteenth to the third quarter of the eighteenth century and should prove of considerable value to students and architectural designers.

The balusters have been grouped on panels according to type, thereby affording an opportunity for comparing the variants of each design. In many instances it was possible to discover the localities from which the balusters came and in some the exact houses. These facts, together with the kinds of wood employed and the approximate dates, have been indicated on the labels. The balusters fall into three general peri-

¹ Prices: 1-3, 25 cents each; 4-8, 15 cents each; 9-14, 10 cents each.

ods: the late sixteenth and the first half of the seventeenth century; the second half of the seventeenth century; the eighteenth century to about 1770. The overlapping of styles and in some cases their tendency to continue long after the periods with which they are usually associated have made the dating of certain examples more or less hypothetical. It will be noted that the collection does not include any examples of the Adam or later styles. It is hoped, however, that specimens of these styles will be added in the near future. P. R.

A PAIR OF CHARLES II CHAIRS. The Museum acquired last summer in England an exceptionally well-preserved pair of upholstered walnut chairs of the period of Charles II (1660–1685). The chairs were discovered recently in the rectory at Euston in Suffolk. Since the rector was ordinarily a younger son of the Duke of Grafton, it is more than likely that the rectory was furnished from time to time from Euston Hall, the duke's neighboring seat.

Aside from a few minor repairs made in the Museum, the chairs are untouched by

the restorer's hand, an only too rare state of affairs in this day and age. The seats and backs are upholstered in the original wool velvet with a symmetrical design of conventionalized leaves and flowers carried out in tones of blue and green on a brownish white ground. Part of the original fringed gimp, together with the old brass-headed nails,

has survived; the remainder, being essential to the design, has been reproduced and the fact noted on the labels. The backs of the chairs were once covered in a green serge, bits of which may still be seen attached to the woodwork. The spiral turning of the legs and stretchers illustrates this Charles II characteristic in a pleasant and structurally logical form.

As the collector of English furniture well knows, most chairs of this period have not only lost their first covering but in addition had their frames restored and oftentimes subjected to coats of varnish. It is therefore a pleasure to

announce the acquisition of two such fine chairs in so nearly their original condition. They will be shown this month in the Room of Recent Accessions. P. R.



UPHOLSTERED WALNUT CHAIR, ENGLISH
PERIOD OF CHARLES II

LIST OF ACCESSIONS AND LOANS

OCTOBER 6 TO NOVEMBER 5, 1932

ANTIQUITIES—CLASSICAL
Purchase (1).

ANTIQUITIES—EGYPTIAN
Gifts of George and Florence Blumenthal (1), *Mrs. John Hubbard and Egyptian Exploration Society* (5); *Excavations* (682).

ARMS AND ARMOR
Purchases (6).

BOOKS, ETC.
Gift of George and Florence Blumenthal (4).

CERAMICS
Purchases (2).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COSTUMES

Gifts of Mrs. Rockwell A. Loomis (1), Miss Gisela M. A. Richter (2).

COSTUMES—EXTENSION DIVISION

Gift of Miss Edith C. Barry (13).

DRAWINGS

Gift of Mrs. David Hecht in memory of her son, Victor D. Hecht (1).

GLASS (OBJECTS IN)

Purchase (1).

LACES

Gifts of Miss Edith Blanc (1), Mrs. Agnes J. Pratt (3).

LANTERN SLIDES AND PHOTOGRAPHIC NEGATIVES—EXTENSION DIVISION

Gift of Hardinge Scholle (52).

MEDALS, PLAQUES, ETC.

Gift of United States Commission for the Celebration of the 200th Anniversary of the Birth of George Washington (1).

METALWORK

Bequest of Alys Bennett Julian (2).

MINIATURES AND MANUSCRIPTS

Purchase (1).

NATURAL SUBSTANCES

Purchases (2).

PHOTOGRAPHS—EXTENSION DIVISION

Gift of Mrs. Samuel W. Weiss.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Anonymous (4 prints, 1 book), Mrs. Otto H. Bacher (19), F. Bourjaily (150), Mrs. Frederic

M. Burr (6 woodblocks), Miss Edith Emerson (4), Albert Gallatin (1 palette), Mrs. Dorothy Sturges Harding (13), Philip Hofer (4 books), Mrs. Bella C. Landauer (56 prints, 7 books), Howard Mansfield (49), the late Junius S. Morgan (1), Mrs. Benjamin Ripin (1), M. Sloop (4), Allen Tucker (1), Mrs. Gustavus S. Wallace (16); Purchases (174 prints, 70 books, 10 drawings, 1 woodblock).

REPRODUCTIONS

Purchases (3).

SCULPTURE

Gift of George and Florence Blumenthal (1).

TEXTILES

Bequest of Julie Heidelbach (9); Gifts of Mrs. W. H. Burger (1), Miss Grace Ferris (1), Mrs. Agnes J. Pratt (11); Purchases (6).

WOODWORK AND FURNITURE

Gifts of Acton Surgey, Ltd. (7), T. Crowther and Son (1), Miss Annie-May Hegeman from the collection of her mother, Mrs. Henry Kirke Porter (1), Mrs. Frances Weber (1); Purchases (76).

ANTIQUITIES—EGYPTIAN

Loan of Mrs. J. S. Morrin (1).

METALWORK

Loans of Lawrence I. Grinnell (1), Robert S. Grinnell (3), Mrs. Ray Morris (1).

PAINTINGS

Loans of Chester Dale (1), Mrs. Giles Whiting and Estate of Josephine McFadden (1).

WOODWORK AND FURNITURE

Loan of Mr. and Mrs. Luke Vincent Lockwood (1).

EXHIBITIONS AND LECTURES

DECEMBER 12, 1932—JANUARY 15, 1933

EXHIBITIONS

Prints—Accessions of 1931 and 1932	Galleries K 37-40	January 14, 1933, until further notice
The Michael Friedsam Collection	Gallery D 6	November 15, 1932, through April 9, 1933
European Fans	Gallery H 19	November 13, 1932, through March 26, 1933
New Tastes in Old Prints	Galleries K 37-40	August 13, 1932, through January 2, 1933

LECTURES FOR MUSEUM MEMBERS

In addition to the following courses, which are open to all classes, Sustaining, Fellowship, and Contributing Members may attend without fee any lecture offered by the Museum.

DECEMBER		HOUR
12	The Florentine Renaissance: Brunelleschi and Ghiberti. Edith R. Abbot	3:30
15	An Introduction to the Collections: The Collection of Near Eastern Art. Huger Elliott	3:30

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DECEMBER		HOOR
16	Study-Hour: Design and Color and Their Practical Application—Color. Grace Cornell	11:00
17	Story-Hour for Younger Children of Members: A Dutch Christmas in Old New York. Anna Curtis Chandler	10:15
19	The Florentine Renaissance: New Tendencies in Painting. Edith R. Abbot	3:30
24	Story-Hour for Younger Children of Members: An Old English Christmas. Anna Curtis Chandler	10:15
31	Story-Hour for Younger Children of Members: "In the Name of God, Saint Michael, and Saint George, I Dub Thee Knight!" Anna Curtis Chandler	10:15
JANUARY		
5	An Introduction to the Collections: The Armor Galleries. Huger Elliott	3:30
6	Study-Hour: Design and Color and Their Practical Application—Color. Grace Cornell	11:00
7	Story-Hour for Younger Children of Members: An Orphan Boy of Florence Who Saw Beauty Everywhere. Anna Curtis Chandler	10:15
9	The Florentine Renaissance: Secular Palaces and Their Decoration. Edith R. Abbot	3:30
10	Gallery Talk: Backgrounds for Decorative Arts—Muhammadan Mosques. Mabel Harrison Duncan	11:00
12	An Introduction to the Collections: The Morgan Wing and the Galleries of Decorative Arts. Huger Elliott	3:30
13	Study-Hour: Design and Color and Their Practical Application—The Art of the Italian Renaissance. Grace Cornell	11:00
13	Gallery Talk: Backgrounds for Decorative Arts—Muhammadan Mosques. Mabel Harrison Duncan	11:00
14	Story-Hour for Younger Children of Members: How Pierre Helped a Beautiful Cathedral to Grow. Anna Curtis Chandler	10:15
14	Gallery Talk for Older Children of Members: Crafts in Ancient Egypt. Margaret B. Freeman	11:00

FREE PUBLIC LECTURES

(Announced by Date and Subject)

DECEMBER		HOOR
17	Drawings by the Old Masters in the Museum Collection. Edith R. Abbot	4:00
18	Modeling and Carving (Arthur Gillender Lecture). Alec Miller	4:00
24	Classical and Romantic Art. Walter Pach	4:00
31	Lithography for the Artist. Frank Weitenkampf	4:00
JANUARY		
1	Design: Old Style's New Style (Arthur Gillender Lecture). Henry Hunt Clark	4:00
7	Early Painting of Islam. Eustache de Lorey	4:00
8	George Washington as City Planner. Frank Chouteau Brown	4:00
14	Early Mediaeval Altar Frontals of Spain. Walter W. S. Cook	4:00
15	Why We Write the Way We Do. Stanley Morison	4:00

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, December 20, January 3, at 2:30 p.m.
 Museum Cinema Films Showings, Thursdays, at 2:30 p.m.
 Story-Hours for Boys and Girls, Saturdays, December 17, 24, 31, January 14, at 1:45 p.m.; Sundays at 1:45 and 2:45 p.m., by Anna Curtis Chandler; by Agnes K. Inglis, Saturday, January 7, at 1:45 p.m.
 Gallery Talks, Saturdays, at 2:30 p.m.: December 17, Gothic Sculpture, by Beaumont Newhall; December 24, Mediaeval Ivories: Religious and Romantic, by Margaret B. Freeman; December 31, The Mediaeval Stone Carver, by Mabel Harrison Duncan; January 7, Devotional Altarpieces, by Edith R. Abbot; January 14, Renaissance Furniture, by Ethelwyn Bradish.
 Gallery Talks, Sundays, at 2:30 p.m.: December 18, New Tastes in Old Prints, by Marion E. Miller; January 8, Eighteenth-Century English Furniture, by Ethelwyn Bradish; January 15, Wall Paper, by Ethelwyn Bradish.
 Study Hours for Practical Workers, Sundays at 3 p.m.: December 18, January 8, by Grace Cornell; January 15, by John Morrison Curtis.
 Radio Talks by Huger Elliott: WOR, Saturdays, at 12:15 p.m.; WNYC, Thursdays, December 22, January 5, at 8 p.m.; WRNY, Tuesdays, December 13, 27, January 10, at 5:45 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 698 Fort Washington Avenue. Reached by the Eighth Avenue subway to 100th Street—Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south along the avenue a short distance.

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MYRON C. TAYLOR	First Vice-President
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	ELIHU ROOT, JR.

ADVISORY TRUSTEE HENRY S. PRITCHETT

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Assistant Director and Director of The Cloisters	JOSEPH BRICK
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 3:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 3:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2745.

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